

A SHAOLIN MONASTERY'S COMPENDIUM OF PUGILISM

XIAOHONG BOXING

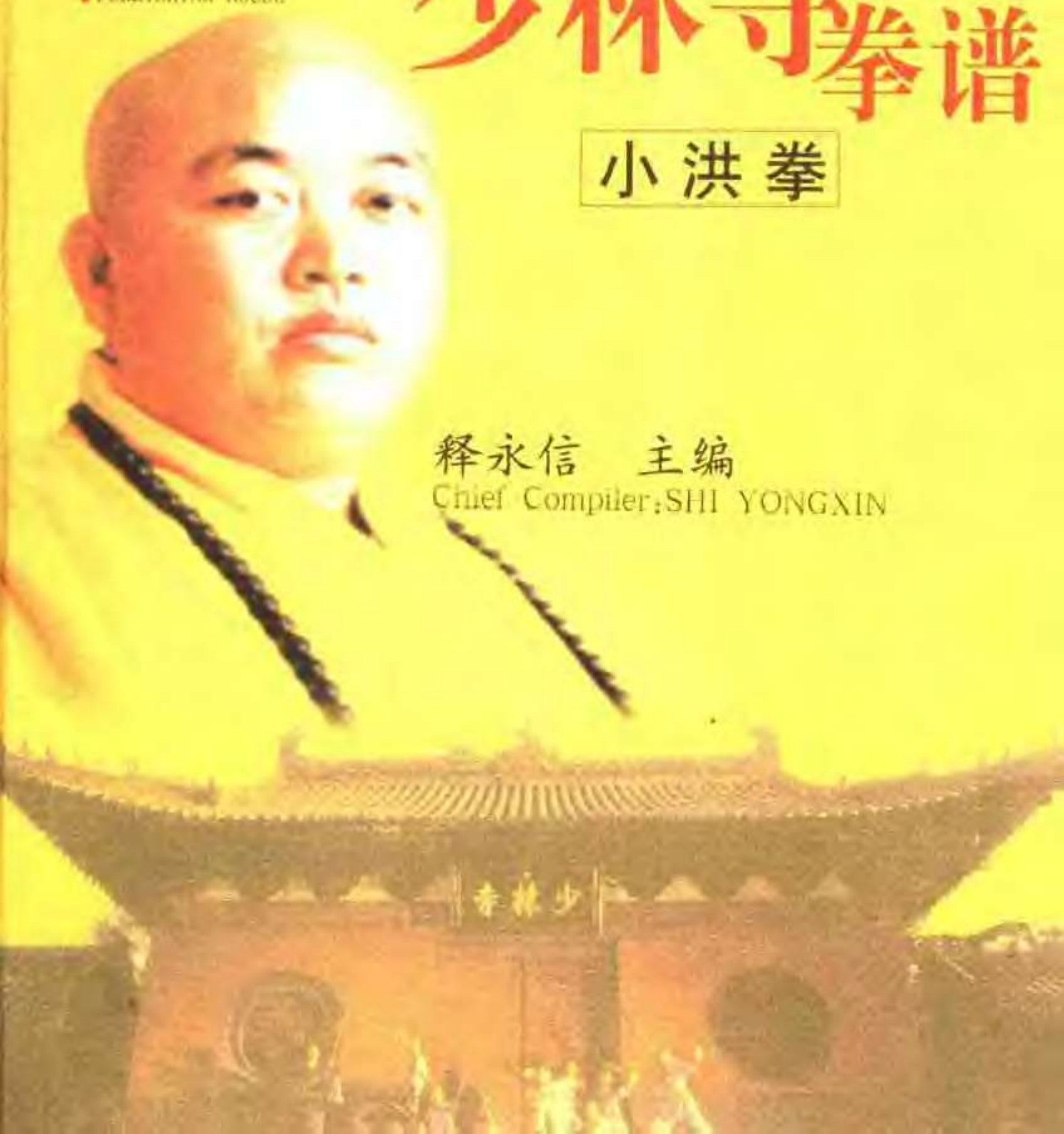
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Preface

The culture of such traditional Chinese martial arts as are peculiar to Shaolin Buddhist Monastery is both uniquely expansive and subtly philosophic and stands out as a component of world cultural heritage. Though there is an astoundingly bountiful spectrum, offered over centuries by the monastery, of pugilistic routines and traditional weaponry routines, yet none of them has ever been handed down to the monastic posterity in an unsystematic manner. Nevertheless we are confronted with the problem of technical adulteration that spoils the authenticity of some of Shaolin martial-art forms or routines. The problem is playing havoc with martial-art competitions as well as training programs across our country. Admittedly some martial-art coaches' mishandlings of Shaolin kung-fu lore have contributed partially to the problem. Therefore Shaolin Monastery takes it for granted that it is incumbent upon the monastery to retrieve such portions of Shaolin kung-fu lore as have already sunk into oblivion, to re-systematize Shaolin kung-fu lore and the systems of pugilistic and weaponry routines, and to standardize all of them. The first step the monastery took in this connection was the initiation of a hunt for the lost portions of Shaolin kung-fu lore by approaching not only the Buddhist martial artists but also such secular martial artists as have received kung-fu training at the monastery precisely for soliciting information that contributes to replenishing the di-

minished Shaolin kung-fu lore. In 2002 the monastery created on its precincts “the workshop for Shaolin Style of kung-fu. ”The setup is composed of Shaolin kung-fu experts and dedicates itself to the task of re-systematizing and standardizing Shaolin kung-fu so as to lay a sound foundation of a prospective Shaolin-kung-fu instruction system which is to benefit our posterity. For more than a millennium, generation after generation of Shaolin monastic population has been in the unswerving habit of exploring diverse constituents of Shaolin kung-fu lore and practicing diverse pugilistic and weaponry routines. By “routine” is meant “the stereotyped and serialized martial-art movements and techniques” that have proved quite operative in real combat situation. Routines are outcome of age-old *wushu* training from time immemorial and decisively instrumental for kung-fu training. So it goes without saying that “routines” are of vital importance for the realm of Shaolin martial arts.

Bearing the generic title *A Shaolin Monastery 's Compendium of Pugilism*, are a series of monographic writings expatiating on the entire gamut of such pugilistic routines as handed down through the lineage of kung-fu monks of the monastery. Routines thus anthologized in the compendium are all genuine Shaolin kung-fu. And these monographic writings are to be published one after another and should be duly esteemed as standardized Shaolin-wushu teaching materials fit to be used by those who desire to master Shaolin kung-fu. In the future, formulation of the rules which govern the organization of a Shaolin-martial-art-routine match can be based on this compendium.

On the occasion of the debut of this compendium, I pray that Shaolin school of traditional Chinese martial arts would further benefit the health of mankind and that everybody would elicit bliss from it!

Amitabha!

釋永信
09.09.2006

前 言

少林寺武术文化博大精深，是世界文化遗产。

少林功夫拳械套路繁多，但都流传有序。目前存在少林功夫套路练习不统一的问题，给训练和竞赛都造成了一定的困难。这不排除以讹传讹的过错。挖掘、整理、统一、规范少林功夫拳械套路是少林寺义不容辞的责任。我寺组织人员，首先是对僧俗弟子及社会上的老拳师调查访问，对少林寺遗留下来的拳械套路进行挖掘整理。2002年我寺又组织专业人员成立了少林武术工作室，对少林功夫套路进行专业的整理、统一、规范。为今后的少林功夫教学打下了良好的基础。这些套路是一千多年来，我寺僧人世代演习的套路。所谓套路就是人们在长期的演习中，逐渐择其确切能实用的招势编为定式，以便人们更好地练习。套路之重要可见一斑。

《少林寺拳谱》将陆续出版少林寺流传下来的传统套路，这些套路是少林寺的真传，可以作为习少林功夫者的标准教材，为今后少林功夫套路竞赛及竞赛规则的制订打下了基础。

新书出版，我祈祷少林功夫造福于人们，人人都有一个强健的体魄。阿弥陀佛。

釋永信

2006年9月9日

ABOUT SHAOLIN-STYLE XIAOHONG BOXING

Shaolin-style "xiaohong boxing" is a pugilistic routine regarded as of crucial importance to Shaolin-style kung-fu training. The key characteristic of such a boxing consists in its special application of palm. The pugilistic use of palm in combination with maneuvers of its fingers is exactly what makes it renowned and has won for itself the epithet of "a willow-leaf palm" in xiaohong boxing, punches are in most cases packed with palm, rather than fist. Most of the forms incorporated into xiaohong boxing uses palm as their dominant tool of offense. All the forms incorporated into xiaohong boxing distinctly highlight simplicity in bodily movements, circumspection in defense as well as offense, scarcity of such movements as call for outstretched limbs, unity of pugilism-based opposites, and explosive delivery of deadly punches. In practicing Shaolin-style xiaohong boxing, a practitioner is required to maneuver his body in such a manner that his body goes spiraling to rise, that his arm tends to gyrate when being held out, that synchronicity of his hand and foot movements is required to second his body movement, that all parts of his being must work in unison, and that his force must be focused always on the target his attack is directed at. Mastery of xiaohong boxing is a must for all those who want a training in Shaolin kung-fu.

少林小洪拳

少林小洪拳是少林功夫中最基本的拳。它的主要特点是以掌法并指(柳叶掌)著称,名拳实掌。套路运行中多以掌法为主,动作朴实,攻防严谨,架势小巧,刚柔相济,用力短促;身法要求,身以滚而起,手以滚而出,身进脚手随,上下合一,力达击点。此拳是学习少林功夫的必修套路。

Form 1

Having assumed a standing position and set his feet shoulder-width apart, the practitioner now places his clenched fists waist-high and close to his body and looks into distance. (fig. 1)

1. 预备式

身体直立。两脚平行开立与肩同宽。两手握拳抱于腰间；眼平视前方(图1)。

Form 2

Presently he loosens up his fingers to have his fists change into open palms and gathers them, with the right palm above the left, in front of his navel, both palms facing upward. He looks into distance. (fig. 2)

2. 怀中抱月

两拳变掌于腹前相叠。右掌在上，左掌在下；眼平视前方(图2)。

Form 3

Then, while moving his left palm downward, he turns it inward, slides it to the lateral side of his left thigh, and leaves it to face leftward. At the same time, while gyrating his right forearm counterclockwise to let his right palm



fig.1 (图1)



fig.2 (图2)



fig.3 (图3)

face rightward, he lifts the palm slightly above his forehead, leaves it to face forward, and turns his head to look leftward. (fig. 3)

3. 白云盖顶

左掌内旋下移贴于左腿外侧，掌心向外；右掌向外，向上举至前额上方亮掌。同时摆头向左平视（图3）。

Form 4

Now he moves his left foot half a step to the left, lowers his torso a little so that he assumes a "seated-on-saddle" stance, and, while his right palm is moving downward from above his forehead, lifts his left palm so that his forearms intersect in front of his abdomen. Then he turns his two palms in such a way as to make them face upward and cast his eye in the direction of his left hand. (fig. 4-1)



fig.4-1 (图4-1)

Now having straightened his bent right knee and swung his torso somewhat to the left, he twists the upper part of his body leftward and at the same time moves his left palm from beneath his right forearm to ascend to his chest. Presently he thrusts his left arm forward

with his left palm open and facing forward until the tip of his left middle finger is on a level with his nose. His right palm is simultaneously pulled to his waist. Now he looks into distance. (fig. 4-2, fig.4-3)

Points claiming special attention:
The acts of twisting torso, straightening a bent knee, and sidewise swinging torso must be executed with care. When an open palm is thrust forward, force must be so exerted as to keep all its muscles tense.

4. 上步推掌

左脚向左迈出半步，呈半马步；同时左掌向上，右掌经体前向下与左掌于腹前叉叠，掌心向上；眼看左手(图4-1)。

右脚蹬地合胯呈左弓步；同时左掌经胸前立掌向前推出，掌尖与鼻同高，右掌收于腰间；眼平视前方(图4-2, 图4-3)。

要点：转腰蹬地合胯，力达掌沿。

Form 5

Now he pushes his right forearm obliquely downward until his right open palm which faces forward reaches a



fig.4-2 (图4-2)



fig.4-3 (图4-3)



fig.5-1 (图 5-1)

point to the right of and higher than his left knee. At the same time making his left palm face right with its fingers pointing upward, he places it in front of his right shoulder and gazes at his right palm. (fig. 5-1)

Now having straightened his left leg, moved his torso a little backward, and twisted it rightward, he rests only the ball of his right foot and right toes on the ground, turns his right palm into a fist, and then lets his right fist describe a vertical arc in the air until his right forearm is in a perpendicular direction to the ground with his right palm facing his chest. In the meantime, his left palm moves downward to describe a vertical arc and at the same time closes to form a fist. Now he lets his left fist rest on the lateral side of his left thigh, with the dorsum of his left fist facing forward and turns his head to look leftward. (fig. 5-2)



fig.5-2 (图 5-2)

5. 抱手束身

右掌向左膝内侧斜下方插出，掌心向前；左掌立掌收于右肩前，掌心向外；眼看右掌(图5-1)。

左腿蹬地，身体后移右转呈丁步；右掌抓握成拳，并上拉臂叠肘

于右胸前，拳心向内；左掌同时向下，经左膝前抓握成拳贴于左腿外侧，拳心向后；眼向左平视（图5-2）。

Form 6

Now, having moved his left foot half a step leftward and assumed a "seated-on-saddle" stance, he swings his forearms in such a way that they cross in front of his abdomen, leaving his left forearm to stay above his right. Then he stares at his left hand. (fig. 6-1)

Now having his right leg straightened and shoved his torso a little leftward, he has his left leg bent a little at the knee and simultaneously thrusts his left palm forward and draws his right palm to his waist. He gazes into distance. (fig. 6-2, fig. 6-3)

6. 上步推掌

左脚向左迈出半步呈马步；同时两掌于腹前交叉，左上右下；眼视左手（图6-1）。

右腿蹬地合胯呈左弓步；同时左掌经胸前向前推出，右掌收回腰间，眼平视前方（图6-2、图6-3）。



fig.6-1 (图6-1)



fig.6-2 (图6-2)



fig.6-3 (图 6-3)



fig.7 (图 7)

Form 7

Having done an about-face by turning left and withdrawn his right foot, he immediately moves it a step forward, shifts the weight of his trunk mainly to his right leg, and has his right knee bend a little. While making the about-face, he directs his left palm to traverse his chest and go beyond his right shoulder. From there his left palm travels downward to describe an arc until it reaches and stays close to the left side of his waist. Now, facing downward and being placed close to his waist, his right palm begins to go slantingly upward until it is in front of his chest, turns to face himself, and then rams energetically forward with its dorsum facing ahead. His right palm should be turned to face himself. His right fingers, except for his right thumb, must stay extended and separated; and the tip of his right middle finger should be on a level with his eyes. Then he looks ahead. (fig. 7)

7. 转身扳手

身体由右后转，右脚回收再上步呈右弓步；与转身同时，左掌向内经体前，右肩外侧向下立圆画弧收回腰间；右掌由内向上经体前向

外，以肘为轴翻腕用掌背前击，四指分开，掌心向内，高与眼齐；眼平视前方(图7)。

Form 8

Now he moves his left foot a step sideways forward so that his feet stay parallel and one and a half step apart, sinks his torso a little so as to assume a "seated-on-saddle" stance. At the same time he swings his forearms downward so as to leave them crossed in front of his belly with his left forearm placed above his right and looks at his right palm. (fig. 8-1, fig. 8-2)

While having his right knee straightened, having his trunk twisted leftward, and having its weight shifted mainly to his left leg, he lifts his left palm vertically upward to a point in front of his chest before he rotates his left forearm clockwise to leaves his left palm facing forward and then thrusts it forward. While his left palm is in motion, his right palm travels to his waist. His eyes stare straight ahead all the while. (fig. 8-3)

8. 上步推掌

上左脚呈半马步；同时两掌于



fig.8-1 (图 8-1)



fig.8-2 (图 8-2)



fig.8-3 (图8-3)



fig.9-1 (图9-1)

腹前交叉；左上右下；眼视右掌(图8-1、图8-2)。

右腿蹬地合胯呈左弓步；同时左掌经胸前向前推掌。右掌收于腰间。眼平视前方(图8-3)。

Form 9

Now, while doing a 180° about-face by rotating himself rightward, he drops his left palm to his waist, still gazing ahead. (fig. 9-1)

Instantly he raises his left thigh until it is horizontal. At the same time, having turned his palms to face downward and let them rest gently on his horizontally held left thigh, he pushes them forward along the surface of the thigh, still looking forward. (fig. 9-2)

9. 转身碰腿

身体由右后转；同时左掌收于腰间；眼平视前方(图9-1)。

上动不停，左腿提膝上顶；同时两掌翻腕向下，贴左腿面向前搓出，眼平视前方(图9-2)。

Form 10

Having put his left foot down on the ground a half step ahead of his right

foot, he flings his right foot leftward and high, holds his right leg taut and his right foot perpendicular to the shin-bone, and then moves his high-flung right foot rightward to collide with his clasped hands which were just a minute ago linked together in front of his belly, raised to his chest, and then held forward just in time for a collision with the rightward swinging right foot of his. His eye is riveted on his palms. (fig. 10)

10. 外摆连

左脚前落。右腿挺膝绷脚面内扣，向身左上方踢出。向右摆击两掌；两掌配合摆腿于体前由内向上向外画一立圆小弧，与脚面相击；眼看两掌(图10)。

Form 11

Having collided with his clasped hands and continued its rightward swing, his right foot finally drops to the ground a step ahead of his left foot. Now he straightens his left leg, shoves his torso a little forward to have its weight shift mainly to his right leg, and lets his right knee somewhat bend. Then he twists his trunk rightward, while



fig.9-2 (图9-2)



fig.10 (图10)



fig.11-1 (图 11-1)

placing his two forearms vertically together in front of his chest and changing his palms into fists with their dorsa facing forward and their little fingers staying in touch. Presently his two forearms rotate in such a way that the dorsa of his fists are all turned to face upward. Now he thrusts his fists horizontally in opposite directions, the left arm being stretched forward and the right arm backward, with the dorsa of his hands facing upward. And his flexed forefingers, though kept more than a meter apart, are so posed as to face each other. The muscles of his hands must be kept taut. He keeps looking forward all the time. (fig. 11-1, fig.11-2)

11. 斜型

右腿继续外摆，向前落呈右弓步；上体向右拧转，同时两掌变拳合肘于胸前，掌轮相接，拳心向内；随即两臂内旋向前后掌击，拳心向下，拳眼相对，力达拳轮；眼平视前方（图11-1、图11-2）。



fig.11-2 (图 11-2)

Form 12

Now he turns to face left, moves his right foot backward to stay by his left foot, and then sinks the upper part

of his body a little as he bends his right knee so as to have only his right toes rest on the ground. In the process of turning himself to face left, he draws his right hand levelly toward his body, then gets it to a point above his right shoulder, and lets it slide down along the right side of his chest until it comes to rest alongside the right side of his right thigh, with the dorsum of his right hand facing forward. In the meantime he turns his left forearm counterclockwise until the dorsum of his left hand faces downward, lets his left hand come toward his body, and places his left hand close to the upper left corner of his chest, with the dorsum of his left fist facing forward. In placing his left hand close to the upper left corner of his chest, he should nestle his left elbow against his left hypochondrium and turns his eyes rightward. (fig. 12-1, fig.12-2)

12. 压手缩身

身体左转收右腿呈右丁步；右臂随转体屈臂屈腕，向上移至右肩上方，经右胸前向下插于右腿外侧，拳心向后；左臂外旋向下向内经腹前上挂于左胸前，屈肘贴肋，



fig.12-1 (图 12-1)



fig.12-2 (图 12-2)



fig.13-1 (图 13-1)



fig.13-2 (图 13-2)

拳心向里：眼向右平视（图12-1、图12-2）。

Form 13

Having turned right 90° , moved his right foot half a step forward, and lifted his right fist to his waist, he flings his left leg vertically upward with his left knee straightened and his left instep aligned with his left shins. At the same time his left fist slashes vertically downward past the lateral side of his left thigh and travels as far backward as possible, with the back of his left fist facing all the way the direction in which the fist moves. His eyes are directed forward. (fig. 13-1, fig.13-2)

13. 劈腿

身体右转 90° ，右脚上半步，右拳收回腰间；左腿挺膝绷脚面向前上方踢摆，同时左拳向前向下，经左腿外侧向后，以拳背下劈；眼平视前方（图13-1、图13-2）。

Form 14

Having dropped his left foot on the ground a step ahead of his right foot, somewhat bent his left knee, and had the weight of his torso shifted mainly

to his left leg, he twists his torso leftward and moves his arms in such a way that they appear trying to hug something to his chest, with the backs of his hands facing roughly forward. Presently he forcefully, horizontally, and simultaneously slings his right forearm forward and his left forearm backward, the muscles of his hands being tautened. He gazes into distance. (fig. 14)

14. 斜型

左脚前落呈左弓步；腰向左拧。两臂屈肘向内合抱于胸前，掌心向上。随即两臂微屈向前后横击。右前左后。力达拳轮；眼平视前方(图14)。



fig.14 (图14)

Form 15

Now, having slightly twisted his torso rightward and assumed a "seated-on-saddle" stance, he changes his fists into palms, has them placed in front of his left knee, and makes them face upward. Then he cast his eyes on his palms. (fig. 15-1)

While keeping the posture of his lower limbs unchanged, he twists his torso further rightward and at the same time leaves his palms to float horizon-



fig.15-1 (图15-1)



fig.15-2 (图 15-2)

tally rightward in front of his body. His eyes are taking notice of the drifting palms. (fig. 15-2)

15. 蹲桩掠手

两拳变掌。向下合抱落于左膝前侧，掌心均向上；随手形变化腰微右转呈马步；眼视两掌(图15-1)。

下肢不动，身体继续右转，两掌随之右掠于体前；眼看两掌(图15-2)。

Form 16

He keeps twisting his torso rightward until it is 90° from where it was in 15-2 under Form 15, while straightening his left leg and moving his torso toward his right leg so as to shift the weight of his torso mainly on to his right leg. In the process of continuing to twist his torso rightward, he lets his right palm, which is still facing upward, slide to rest on his right thigh and at the same time lets his left palm, which is still facing upward, rise until it is a little higher than his forehead. There and then he turns his left forearm clockwise until his left palm faces forward. He stares ahead. (fig. 16)



fig.16 (图 16)

Points claiming special attention:

Both Form 15 and Form 16 should be executed continuously. Changes in postures of lower extremities should be explicitly done. Movements of the waist are pivotal to practicing these two forms and should be performed gently.

16. 猛虎大张嘴

身体继续右转90°呈右弓步；右掌随转体平移，用掌背贴于右腿上；同时左掌经体前向上内旋翻腕架掌于前额上方；眼平视前方(图16)。

要点：15、16两势动作连贯，弓马变换清楚，以腰为轴，内含蓄动。

Form 17

Now, having moved his left foot forward, placed it a step ahead of his right foot so that he is in an upright position, and turned his left forearm counterclockwise until his left palm faces downward, he changes his right palm into a fist and draws it backward to stay close to his waist. He keeps looking ahead. (fig. 17-1, fig.17-2)

17. 左云顶

左脚向前上步，左掌外旋翻腕，掌心向下；右手变拳收回腰间；眼平视前方(图17-1, 图17-2)。



fig.17-1 (图17-1)



fig.17-2 (图17-2)



fig.18-1 (图 18-1)



fig.18-2 (图 18-2)

Form 18

Now he moves his right foot a step forward. His left palm first moves horizontally leftward over the frontal part of the top of his head, then slopes down to stay above his left shoulder, and, having changed into a fist there, continues to travel downward to rest close to the left side of his waist. At the same time his right fist changes into a palm and rises to stay above the frontal part of the top of his head. He keeps looking ahead. (fig. 18-1, fig.18-2)

18. 右云顶

右脚向前上步。左掌由右向左绕头至左肩上方抓握成拳。经左胸前下拉于腰间；同时右拳变掌上移至头上方；眼平视前方（图18-1、图18-2）。

Form 19

Now he somewhat squats down, uplifts his left heel a little to leave only his left toes resting on the ground, and at the same time moves his right palm horizontally rightward over the frontal part of the top of his head to first reach a point above his right shoulder and, then and there having changed the palm

into a fist, to land close to the right side of his waist. Presently, having turned his forearms in such a way as to make both of them face downward, he pushes his arms horizontally forward. But in pushing his arms forward he directs both the four knuckles of his left hand and the phalanges of his four left fingers, that are proximal to the four knuckles, to get in touch with his right wrist. He keeps looking forward. (fig. 19-1, fig. 19-2)

19. 七星

左腿下蹲呈左丁步；右掌由左向右绕头至右肩上，经右胸前下拉抓握成拳于腰间，随即两拳由腰间内旋向前平伸，左拳面抵右腕部，拳心均向下；眼平视前方（图19-1，图19-2）。

Form 20

Now, while turning left 90° , he moves his left foot one step to the left, lowers his trunk a little, and somewhat bends his knees to assume a "seated-on-saddle" stance. At the same time he moves his elbows in such a way that they come toward each other with his forearms going gradually vertical and



fig.19-1 (图 19-1)



fig.19-2 (图 19-2)



fig.20-1 (图 20-1)

the dorsa of his fists facing roughly downward. He looks left. (fig. 20-1)

His lower extremities remain temporarily fixed. Now he rotates his forearms in such a way that the dorsa of his fists face upward, stretches his arms horizontally to leave them aligned, and at the same time poses his fists in such a way that the part of the dorsum of his right fist, that is between the thumb metacarpal and the forefinger metacarpal roughly faces the counterpart of his left fist. He looks left. (fig. 20-2, fig. 20-3)



fig.20-2 (图 20-2)

Points claiming special attention: The movements of his arms should be slow in the first place and gradually quicken. When his arms move slowly, they act as if the practitioner is in the act of carefully tearing a piece of paper. When his arms move quickly, they act as if he is chopping a piece of firewood. When his arms are in quick motion, all the muscles in his hands should be kept tautened.

20. 单鞭

身体左转90°，左脚向左迈步呈四平马步；随转体迈步，两臂外旋，合肘于胸前，拳心向内；眼向

左平视前方(图20-1)。

下肢不动，两臂内旋，微屈向两侧横击，拳眼相对；眼向左平视前方(图20-2、图20-3)。

要点：两臂动作先慢后快，慢如平撕，快如破竹，力达掌轮。

Form 21

Having turned his torso left 90° , straightened his right leg, and shifted the weight of his torso mainly to his left leg, he changes his fists into palms and not only moves his right palm toward but gets it in touch with the right side of his left knee. At the same time his left palm is moved to a point in front of his right shoulder with the palm facing right and its fingers pointing upward. He looks at his left palm. (fig. 21-1)

Now he turns his torso right 90° , straightens his left leg, and lowers his torso a little bit. Then he somewhat bends his left knee and leaves only his left toes to rest on the ground. At the same time, having turned his right palm into a fist, he lifts it upward until his right forearm is vertical and turns the back of his right fist forward. Now, while his left palm travels downward



fig.20-3 (图 20-3)



fig.21-1 (图 21-1)



fig.21-2 (图 21-2)



fig.21-3 (图 21-3)

past his left knee, it turns into a fist and continues to move until it comes to the lateral side of his left thigh, with its back facing forward. He looks into distance. (fig. 21-2, fig.21-3)

Points claiming special attention: Throughout the course of executing this form, the practitioner's elbows have to stay in touch with his hypochondria. The ways to execute movements, that demand striking physical exertion, should be distinguished from those that do not.

21. 拱手束身

身体左转90°，由马步变左弓步；同时两拳变掌，右掌向左膝内侧插抱；左手立掌收于右肩前，掌心向外，眼看左掌(图21-1)。

左腿蹬地，身体后移右转90°呈左丁步；同时右掌抓握成拳上拉，屈臂叠肘于右胸前，拳心向内；左掌向下经左膝前抓握成拳贴于左腿外侧、拳心向后，眼平视前方(图21-2, 图21-3)。

要点：两肘贴肋，虚实分明。

Form 22

He stands erect, turns left 90°, and uses his right leg to propel his torso to

lean a little forward. Instantly his left foot has to take a long step forward. Now he somewhat bends his left knee and lets his right foot glides forward on the ground for a little distance to make his pose stable and comfortable. In the meantime his fists have not only gathered in front of his chest but changed into open palms which are now facing upward. Now he stretches his palms forward and upward with his left palm preceding his right palm which keeps itself close to the right side of his left forearm. The tip of his left middle finger should be on a level with his nose. He looks ahead. (fig. 22-1, fig.22-2)

Points claiming special attention:
In propelling his torso to lean a little forward, his right leg should exert energetically. In taking a long step forward, his left foot should make as long a pace as possible. The movements of his arms and those of his legs should be well coordinated. All the muscles in his hands should be kept tautened all the time.

22. 跟步抢手

身体左转90°，右腿蹬地，重心



fig.22-1 (图 22-1)



fig.22-2 (图 22-2)



fig.23-1 (图 23-1)



fig.23-2 (图 23-2)

前移，左脚向前跨出一大步，右脚擦地跟随呈左弓步；两拳收于胸前。于左腿跨步的同时，两拳变仰掌向前上方抢出，左掌在前，右掌在后贴左前臂内侧，左掌高与鼻平；眼平视前方(图23-1、图23-2)。

要点：后蹬有力，跨步要大，手至步到，力达掌尖。

Form 23

Now he lifts his right thigh as far upward as possible, sets his right instep perpendicular to his right shank, and swings his right leg leftward while his body is at the same time pivoting left on his left leg from 90° to 180° . In the course of swinging his right leg leftward, his left palm should traverse in the air to bump into the right sole in front of his face. At the same time his right palm turns into a fist and is left free and close to his torso. His eyes are attracted by his left palm. Now he continues to turn left for 90° . Finally he moves his right fist to the right side of his waist. (fig. 23-1, fig.23-2)

23. 旋风脚

左脚为轴，右腿挺膝勾脚尖，由外向内，向里侧裹合摆击，同时

身体向左转体90°至180°，右脚前脚掌与左掌心相击于脸前；右掌变拳置于体侧；眼视左掌。身体继续左转90°，右拳收抱腰间；眼平视前方（图23-1、图23-2）。

Form 24

Before he completes his left turn, his right foot has already landed with a heavy thud on the ground beside his left foot, with his knees bending a little in the same manner. At the same time he changes his left palm into a fist, moves it downward and rightward until his left upper arm and his left forearm form a right angle at the crook of his left arm, and holds his left forearm horizontal there, the back of his left fist facing forward. Now his right fist is unleashed from the right side of his waist to reach a point in front of his nose with the back of his right fist facing forward; and his right elbow must be in touch with the part of the back of his left hand, that is between the thumb metacarpal and the forefinger metacarpal. He stares ahead. (fig. 24-1, fig.24-2)

Points claiming special attention:
Both Form 23 and Form 24 should be



fig.24-1 (图 24-1)



fig.24-2 (图 24-2)



fig.25-1 (图 25-1)



fig.25-2 (图 25-2)

executed consecutively. The act of having the left palm bump into the right sole must be performed agilely. And the right foot comes down to the ground with a heavy thud must be done steadily. Throughout the two forms he has to keep turning left continually until he has turned left 270° .

24. 冲天炮

右腿随转体下落并步震脚：同时左掌变拳，屈肘横臂于胸前，拳心向内；右拳屈臂从左臂内侧向上冲拳，高与鼻平，拳心向内，左拳眼与右肘相接；眼平视前方(图24-1、图24-2)。

要点：23、24两势动作连贯，一气呵成；里合腿快速有力，震脚沉稳；整个身体转体 270° 。

Form 25

Now he stands on his right foot, holds his left thigh vertical, and lifts his left foot from the ground with his left instep held aligned with his left shins. He looks left. (fig. 25-1)

Now he uses his left knee as a "pivot", moves his left heel leftward and then backward. At the same time he turns left 270° , raises his left thigh

level, and puts his fists each to one side of his waist. He looks ahead. (fig. 25-2)

He stands erect, raises his left thigh level, and keeps his left instep aligned with his left shins; and now he abruptly springs his left foot upward in a kick. He looks ahead. (fig. 25-3)

Then he drops his left foot to the ground a step ahead of his right foot, has its knee bent somewhat, and straightened his right leg so as to shove the weight of his torso mainly on to his left leg. At the same time his left fist opens into a palm and comes down to rest on his left thigh, while his right fist is changing into a palm and traveling first rightward and then upward to reach a point above his forehead; and there he sets his right palm to face forward. He looks ahead. (fig. 25-4)

25. 蝎子尾猛虎大张嘴

右腿支撑。左腿屈膝绷脚面外展；眼看左侧(图25-1)。

左腿以膝关节为轴，脚跟向外向后作缠丝腿；同时身体左转270°，左腿屈膝上提；两拳随转体收抱腰间；眼平视前方(图25-2)。

身体直立不动，左腿突然挺绷脚面向前弹击；眼平视前方(图25-3)。



fig.25-3 (图 25-3)



fig.25-4 (图 25-4)



fig.26-1 (图 26-1)



fig.26-2 (图 26-2)

左脚前落呈左弓步；同时左掌变仰掌前伸贴于左大腿上；右拳变掌经右侧向上翻腕亮掌于前额上方；眼平视前方(图25-4)。

Form 26

Having retracted his left foot and presently pushed it a half step forward so as to roughly occasion a partly "seated-on-saddle" stance, he turns himself rightward and at the same time moves his arms in such a way that they intersect in front of his belly, with both palms facing upward and the left palm staying above his right. He looks at his left palm. (fig. 26-1, fig. 26-2)

Now having at the same time turned his torso leftward and elevated it a little, straightened his right leg, and shifted the weight of his torso mainly on to his left leg, he pushes his left palm with his left fingers pointing upward and his left palm facing forward, retracts his right palm to the right side of his waist. He looks ahead. (fig. 26-3)

26. 原地推掌

左脚提步回收再前落呈半马步。身体右转。同时两臂交叉于腹前。左掌在上，右掌在下；眼视左

掌(图26-1、图26-2)。

右腿蹬地合胯呈左弓步；同时左掌经胸前向前立掌推出；右掌收回腰间；眼平视前方(图26-3)。

Form 27

He propels his right sole against the ground so as to facilitate his retreat and at the same time turns his left palm to face upward. He fixes his gaze on his left palm. (fig. 27-1)

The pose of his upper extremities remain unchanged. Then he pushes his right foot a full step back, leaves his right leg straightened, and has his left knee somewhat bent while shifting the weight of his torso mainly on to his left leg. He still fixes his gaze on his left palm. (fig. 27-2)

27. 平掌退两步

左腿蹬地向后退步，同时左掌外旋上翻，掌心向上；眼视左掌(图27-1)。

上肢不动，再退右脚呈左弓步；眼视左掌(图27-2)。

Form 28

Now he turns continuously right until he makes an about-face, leaves his



fig.26-3 (图 26-3)



fig.27-1 (图 27-1)



fig.27-2 (图 27-2)



fig.28 (图 28)

right foot a full step ahead of his left foot, and bends his right knee somewhat before he shifts the weight of his torso mainly on to his right leg. While making the about-face, he gyrates his left forearm clockwise to make his left palm face downward, lets it travel downward until it comes to rest by the left side of his waist. At the same time his right palm shoots aslant upward until his right elbow is level with his chest; and then his right forearm whips leftward for the purpose of banging the face of an imaginary opponent with the back of his right palm. However the tip of his right middle finger should be roughly level with his nose, his four right fingers being held distinctly apart. He looks ahead. (fig. 28)

Points claiming special attention: Both Form 27 and Form 28 should be executed consecutively. In making a retreat, the practitioner should act steadily. His act of turning should be done swiftly. Movements of his upper limbs and lower limbs should be well coordinated.

28. 转身摆手

身体由右后转180°呈右弓步；

同时左掌随转体向上向下经体前盖掌画弧收回腰间；右掌从左臂内侧向上经体前以肘关节为轴向外反弹，用右掌背击打对方面部，四指分明，高与鼻平，眼平视前方(图28)。

要点：27、28两势动作要连贯，进步须平稳，转体迅速，手到步到。

Form 29

Now having moved his left foot a step forward, turned himself right 90° so that he assumes a "seated-on-saddle" stance, he places his forearms crossed in front of his stomach, with his left forearm staying above his right and both palms facing upward. He fixes his gaze on his left palm. (fig. 29-1)

Now having straightened his legs, moved his left foot a step forward, and somewhat bent his left knee to make his left leg take the bulk of his torso's weight, he pushes his left palm horizontally forward with its fingers pointing upward, while letting his right palm retreat to the right side of his waist. He looks ahead. (fig. 29-2, fig. 29-3)

29. 上步推掌

上左步，向右转体90°呈马步；



fig.29-1 (图 29-1)



fig.29-2 (图 29-2)



fig.29-3 (图 29-3)



fig.30-1 (图 30-1)

同时两臂交叉于腹前，左上右下；眼视左掌(图29-1)。

右腿蹬地合胯呈左弓步；同时左掌经胸前立掌向前推出，右掌收回腰间；眼平视前方(图29-2、图29-3)。

Form 30

Now having straightened his left leg, he turns right continuously until an about-face is achieved, draws back his left palm, and leaves it to nestle against the left side of his waist. (fig. 30-1)

Promptly he lifts his left thigh high and rotates his forearms in such a way that his palms are turned to face downward. Then he pounds his left thigh repeatedly with his palms. He looks ahead. (fig. 30-2)

Points claiming special attention: In performing this form, the practitioner should keep his right leg tense and straight and raises his left knee high. At the same time his left instep should be inclined downward lustily; and his left foot should be held steadily in front of his genitals for shielding them.

30. 转身碰腿

身体由右后转180°，左掌收回腰间(图30-1)。

随即左腿屈膝上顶，两掌由腰间内旋前臂向下，掌心贴大腿向前摆击左膝上部；眼平视前方(图30-2)。

要点：支撑腿要直，提膝要高，同时绷脚面护裆。

Form 31

Now having put down his left foot and let it land one step before his right, he directs his palms to their respective places near his waist and at the same time hurls his right foot upward in a kick, his right leg being straightened and his right instep aligned with the lower part of his right leg in doing the kick. In the process of his doing the kick with his right foot, his right palm shoots upward to be in time to hit his right instep right in front of his face. He looks into distance. (fig. 31)

31. 单拍脚

左脚前落，两掌收回腰间，随即右掌仰掌向前上方穿出，同时右腿挺膝绷脚面向上踢摆，右掌翻腕与脚面相击于脸前；眼平视前方(图31)。



fig.30-2 (图30-2)



fig.31 (图31)



fig.32 (图 32)

Form 32

As soon as his right foot sinks down to the ground a step ahead of his left foot, he somewhat bends his right knee and straightens his left leg. Now having raised his left elbow until his folded left arm is horizontal, he twists his torso violently to ram his left elbow into the body of his imaginary opponent until his left fist touches his own chest. At this time his right palm has already changed into a fist which now travels first rightward and then upward until it reaches a point above his forehead. He looks ahead. (fig. 32)

32. 左盘肘

右脚前落呈右弓步；上体右拧，以左肘盘肘前击，拳面抵胸口；同时右掌变拳下落经身体右侧向上架拳于前额上方；眼平视前方（图32）。



Fig.33-I (图 33-I)

Form 33

Now he retreats a step, turns left 90°, squats a little to enable both his right knee to somewhat bend and his right toes to rest on the ground by lifting his right heel off the ground. At the

same time he moves not only his left fist away from his chest but his left elbow to nestle against his left hypochondrium so that his left fist stays in front of the left part of his chest. Now he lets his right fist travel from the point above his forehead downward alongside the left side of his left arm and has it horizontally traverse the width of his belly until it comes to stop alongside the right side of his right thigh. There his right fist stays with its dorsum facing forward. He looks right. (fig. 33-1, fig.33-2)

33. 压手缩身

身体后移，左转 90° 下蹲呈右丁步：左拳夹肘叠臂上移至左胸前；右拳向下经左臂外侧，体前，绕至右膝前再挂于右腿外侧，拳心向后；眼向右平视前方（图33-1，图33-2）。

Form 34

Now having stood erect, turned himself right for 90° , and moved his right foot half a step forward, he lets his right fist come up to rest by the right side of his waist, hurls his left foot vertically upward in a kick (with the left



fig.33-2 (图 33-2)



fig.34-1 (图 34-1)



fig.34-2 (图 34-2)

leg straightened and his left instep aligned with his left shins), and at the same time energetically slings his left fist (with its dorsum going foremost) vertically downward until it glides past the left side of his left thigh. He looks ahead. (fig. 34)

34. 劈腿

身体右转90°，右脚上半步。右拳收回腰间；左腿挺膝绷脚面向前上方踢摆，同时左拳向前向下经左腿外侧向后以拳背下劈；眼平视前方(图34)。

Form 35

His left foot is dropped to the ground one full step before his right foot. Now having his left knee somewhat bent, shifted the weight of his torso mainly onto his left leg by straightening his right leg, taken his right fist off the right side of his right thigh for the purpose of letting most of his right forefinger phalanges get in touch with his chest, he jerks his torso leftward to ram his right elbow into his imaginary opponent. At the same time he retracts his left fist, lifts it upward until it goes to a point above his forehead. He looks



fig.35 (图 35)

ahead. (fig. 35)

35. 右盘肘

左脚前落呈左弓步；右拳拳面抵胸口，右臂盘肘前击；同时左拳经左侧向上架拳于前额斜上方；眼平视前方(图35)。

Form 36

Now having twisted his torso left for roughly 90° , squatted a little, and changed his fists into palms, he pulls his forearms downward until they come to stop together beside the left side of his left knee. There, the two palms are turned to face upward with the tips of fingers of one hand barely in touch with those of the other hand. (fig. 36-1)

Now he takes a "seated-on-saddle" stance, turns his torso right 90° , and lets his upward-facing palms glide right. To them his eyes are now attracted. (fig. 36-2)

36. 蹲桩掠手

两拳变掌，前臂经体前外旋下落于左膝外侧，掌心向上，指尖相对(图36-1)。

两脚呈马步再向右转 90° ，两掌随之右掠；眼视两掌(图36-2)。



fig.36-1 (图 36-1)



fig.36-2 (图 36-2)



fig.37 (图 37)

Form 37

While his palms are gliding rightward, he turns his torso right 90° , bends his right knee a bit, and shifts the weight of his torso mainly onto his right leg by straightening his left leg. Now he perches the back of his right palm on the top of his right thigh and at the same time directs his left hand to first move toward his body and then continue to move downward for describing an arc before the fist travels upward until it reaches a point above his forehead with its dorsum facing backward. He looks ahead. (fig. 37)

37. 猛虎大张嘴

上动不停，继续向右转体 90° 变右弓步；右掌以掌背贴于右大腿上；同时左前臂经体前内旋并向上翻腕，左掌架于前额斜上方；眼平视前方(图37)。



fig.38-1 (图 38-1)

Form 38

Now having stood erect and moved his left foot two steps forward so that it is now one step ahead of his right foot, he gyrates his left forearm so that his left palm turns to face

downward, changes his right palm into a fist, and lets it drop to the right side of his right thigh. He looks ahead. (fig.38-1, fig.38-2)

38. 左云顶

左脚向前上步，左掌外旋翻腕，掌心向下；右掌变拳下落于右腰外侧；眼平视前方（图38-1、图38-2）。

Form 39

Now he moves his right foot a step forward. His left palm first moves horizontally leftward over the frontal part of the top of his head, then slopes down to stay above his left shoulder, and, having changed into a fist there, continues to travel downward to rest close to the left side of his waist. At the same time his right fist changes into a palm and rises to stay above the frontal part of the top of his head. He keeps looking ahead. (fig. 39)

39. 右云顶

右脚向前上步，左掌由右向左绕头至左肩上方抓握成拳，经左胸前下拉于腰间；同时右拳变掌上移至头上方；眼平视前方（图39）。



fig.38-2 (图 38-2)



fig.39 (图 39)



fig.40-1 (图40-1)



fig.40-2 (图40-2)

Form 40

Now he somewhat squats down, uplifts his left heel a little to leave only his left toes resting on the ground, and at the same time moves his right palm horizontally rightward over the frontal part of the top of his head to first reach a point above his right shoulder and, then and there having changed the palm into a fist, to land close to the right side of his waist. Presently, having turned his forearms in such a way as to make both of them face downward, he pushes his arms horizontally forward. But in pushing his arms forward he directs both the four knuckles of his left hand and the phalanges of his four left fingers, that are proximal to the four knuckles, to get in touch with his right wrist. He keeps looking forward. (fig. 40-1, fig.40-2)

40. 七星

左腿下蹲呈左丁步；右掌由左向右绕头至右肩上，经右胸前下拉抓握成拳于腰间，随即两拳由腰间内旋向前平伸，左拳面抵右腕部，拳心均向下；眼平视前方（图40-1，图40-2）。

Form 41

Now, while turning left 90° , he moves his left foot one step to the left, lowers his trunk a little, and somewhat bends his knees to assume a "seated-on-saddle" stance. At the same time he moves his elbows in such a way that they come toward each other with his forearms going gradually vertical and the dorsa of his fists facing roughly downward. He gazes at his fists. (fig. 41-1)



fig.41-1 (图 41-1)

His lower extremities remain temporarily fixed. Now he rotates his forearms in such a way that the dorsa of his fists face upward, stretches his arms horizontally to leave them aligned, and at the same time poses his fists in such a way that the part of the dorsum of his right fist, that is between the thumb metacarpal and the forefinger metacarpal roughly faces the counterpart of his left fist. He looks left. (fig.41-2, fig.41-3)



fig.41-2 (图 41-2)

Points claiming special attention: The movements of his arms should be slow in the first place and gradually quicken. When his arms move slowly,



fig.41-3 (图41-3)

they act as if the practitioner is in the act of carefully tearing a piece of paper. When his arms move quickly, they act as if he is chopping a piece of firewood. When his arms are in quick motion, all the muscles in his hands should be kept tautened.

41. 单鞭

身体左转90°，左脚向左迈步呈四平马步；随转体迈步，两臂外旋，合肘于胸前，拳心向上；眼看两拳(图41-1)。

下肢不动，两臂内旋，微屈向两侧横击，拳眼相对；眼向左平视前方(图41-2、图41-3)。

要点：两臂动作先慢后快，慢如平撕，快如破竹，力达掌轮。



fig.42-1 (图42-1)

Form 42

Having turned his torso left 90°, straightened his right leg, and shifted the weight of his torso mainly to his left leg, he changes his fists into palms and not only moves his right palm toward but gets it in touch with the right side of his left knee. At the same time his left palm is moved to a point in front of his right shoulder with the palm facing right and its fingers pointing upward.

He looks left. (fig. 42-1)

Now he turns his torso right 90° , straightens his left leg, and lowers his torso a little bit. Then he somewhat bends his left knee and leaves only his left toes to rest on the ground. At the same time, having turned his right palm into a fist, he lifts it upward until his right forearm is vertical and turns the back of his right fist forward. Now, while his left palm travels downward past his left knee, it turns into a fist and continues to move until it comes to the lateral side of his left thigh, with its back facing forward. He looks into distance. (fig. 42-2, fig.42-3)

Points claiming special attention: Throughout the course of executing this form, the practitioner's elbows have to stay in touch with his hypochondria. The ways to execute movements, that demand striking physical exertion, should be distinguished from those that do not.

42. 接手束身

身体左转 90° ，由马步变左弓步；同时两拳变掌，右掌向左膝内侧插抱；左手立掌收于右肩前，掌心向外，眼看左侧(图42-1)。



fig.42-2 (图 42-2)



fig.42-3 (图 42-3)



fig.43-1 (图 43-1)



Fig.43-2 (图 43-2)

左腿蹬地，身体后移右转90°呈左丁步：同时右掌抓握成拳上拉，屈臂叠肘于右胸前，拳心向内；左掌向下经左膝前抓握成拳贴于左腿外侧，拳心向后，眼平视前方(图42-2、图42-3)。

要点：两肘贴肋，虚实分明。

Form 43

He stands erect, turns left 90°, and uses his right leg to propel his torso to lean a little forward. Instantly his left foot has to take a long step forward. Now he somewhat bends his left knee and lets his right foot glides forward on the ground for a little distance to make his pose stable and comfortable. In the meantime his fists have not only gathered in front of his chest but changed into open palms which are now facing upward. Now he stretches his palms forward and upward with his left palm preceding his right palm which keeps itself close to the right side of his left forearm. The tip of his left middle finger should be on a level with his nose. He looks ahead. (fig. 43-1, fig.43-2)

Points claiming special attention:
In propelling his torso to lean a little

forward, his right leg should exert energetically. In taking a long step forward, his left foot should make as long a pace as possible. The movements of his arms and those of his legs should be well coordinated. All the muscles in his hands should be kept tautened all the time.

43. 跟步抢手

身体左转90°, 右腿蹬地, 重心前移, 左脚向前跨出一大步, 右脚擦地跟随呈左弓步; 两拳收于胸前, 与左腿跨步的同时, 两拳变仰掌向前上方抢出, 左掌在前, 右掌在后贴左前臂内侧, 左掌高与鼻平; 眼平视前方(图43-1、图43-2)。

要点: 后蹬有力, 跨步要大, 手至步到, 力达掌尖。

Form 44

Now having drawn back his left palm, changed it into a fist, and placed it close to his left hypochondrium, he hurls his right foot upward in a kick with his right leg straightened and his right instep aligned with his right shins while kicking and at the same time not only directs his right palm to shoot upward but turns his right forearm so that his



fig.44-1 (图44-1)



fig.44-2 (图44-2)



fig.44-1 (图44-1)

right palm faces downward for the purpose of letting his right palm hit his right instep in front of the upper part of his chest. He looks ahead. (fig. 44-1, fig. 44-2)

44. 单拍腿

右腿挺膝绷脚面向前上方踢摆；同时左掌回收，变拳置于左肋；右掌仰掌从左掌上方穿出，随即翻掌向下，与右脚面相击于体前；眼平视前方(图44-1、图44-2)。



fig.45-2 (图45-2)

Form 45

Now having let his right foot drop and land a step ahead of his left foot, he holds his right heel to the ground and swivels his right foot leftward a bit. Then he turns left 90° to assume a "seated-on-saddle" stance, moves his palms in such a way that his forearms cross before his abdomen, with his right forearm placed over his left. He looks at his right palm. (fig. 45-1)

Now having stood erect with his feet wide apart and turned his trunk right 90°, he somewhat bends his right knee to have the weight of his trunk shifted mainly to his right leg by stretching his left leg. While turning his trunk

right 90°, he thrusts his right palm horizontally forward with its fingers pointing upward and retracts his left palm to the left side of his waist. He looks ahead. (fig. 45-2, fig.45-3)

45. 右推掌

右腿前落，脚尖内扣，向左转体90°，呈马步；同时右掌下落、上收，两臂屈肘于腹前交叉，右上左下；眼视右掌(图45-1)。

左腿蹬地合胯，身体右转90°，呈右弓步，同时右掌随转体向前立掌推出，左掌收于腰间；眼平视前方(图45-2、图45-3)。



fig.45-3 (图45-3)

Form 46

Now having moved his left foot forward and then leftward to have it landed not only parallel to but a full step apart from his right foot and, by holding his right heel fixed to the spot on the ground, swiveled his right foot a little leftward, he turns his torso left 90° and assumes a "seated-on-saddle" stance. While turning his torso left 90°, he draws his right palm back from its forward thrust and unleashes his left palm from beside the left side of his waist so that his two forearms are di-



fig.46-1 (图46-1)



fig.46-2 (图46-2)

rected to cross in front of his abdomen, where his left forearm stays over his right. He looks at his left palm. (fig. 46-1)

Having straightened his legs to make himself stand straight up, turned his trunk left 90° to shift the weight of his torso mainly on to his left leg which is now somewhat bent at the knee, he jabs his left palm, which now faces forward, forth with its fingers pointing upward and retracts his right palm to the right side of his waist. He looks ahead. (fig. 46-2)

46. 左推掌

提左脚、落左步、右脚里扣、同时向左转体 90° ，呈马步；右掌随转体收于腹前，两臂交叉，掌心向上，左手在上，右手在下，眼视左掌(图46-1)。

左腿蹬地合胯，向左转体 90° ，呈左弓步；同时左掌向前推出；右掌收回腰间，眼平视前方(图46-2)。



fig.47-1 (图47-1)

Form 47

Now having moved his right foot forward and then rightward to have it landed not only parallel to but a full step apart from his left foot and, by holding

his left heel fixed to the spot on the ground, swiveled his left foot a little leftward, he turns his torso right 90° and assumes a “seated-on-saddle” stance. While turning his torso left 90°, he draws his left palm back from its forward thrust and unleashes his right palm from beside the right side of his waist so that his two forearms are directed to cross in front of his abdomen, where his right forearm stays over his left. He looks at his right palm. (fig. 47-1)

Having straightened his legs to make himself stand straight up, turned his trunk right 90° to shift the weight of his torso mainly on to his right leg which is now somewhat bent at the knee, he jabs his right palm, which now faces forward, forth with its fingers pointing upward and retracts his left palm to the left side of his waist. He looks ahead. (fig. 47-2, fig.47-3)

47. 右推掌

提右脚，落右步，左脚里扣，同时向右转体90°，呈马步：左掌随转体收于腰前，两臂交叉，掌心向上，右手在上，左手在下，眼视右掌（图47-1）。

右腿蹬地合胯，向右转体90°，



fig.47-2 (图 47-2)



fig.47-3 (图 47-3)



fig.48 (图48)



fig.49-1 (图49-1)

呈右弓步；同时右掌向前推出；左掌收回腰间。眼平视前方(图47-2、图47-3)。

Form 48

Now having turned his torso left 90° , straightened his right leg, and pulled his left leg forward for landing his left foot parallel to but a step away from his right foot, he flicks his left foot vertically upward in a kick with both his left leg and his left instep stretched level and rotates his right forearm clockwise before he retracts his right palm to the right side of his waist with his right palm facing upward. Synchronously with his act of retracting his right palm, he protrudes his left palm from beside his waist, lets his left palm travel obliquely upward to pass over his retracting right palm, and targets his left palm at his left instep for the purpose of slapping his left instep with his left palm right in front of his chest. Thus his left palm moves to approach his left instep in time for executing the hitting. He looks ahead. (fig. 48)

48. 左拍脚

左腿挺膝绷脚尖向前上方踢

摆：同时右臂外旋，右掌回收腰间，掌心向上；左掌经右掌上向前上方穿出，左臂内旋翻腕与左脚面相击于体前；眼平视前方(图48)。

Form 49

Now having descended his left foot to the ground, swiveled his left sole a little rightward, turned his torso right 90° , he bends his right knee a bit, straightens his left leg so as to shift the weight of his torso mainly onto his right leg, and moves his forearms in such a way that they become crossed in front of his abdomen, the left forearm being above the right. He looks at his left palm. (fig. 49-1, fig.49-2)

Now having straightened his right leg to make himself stand erect, turned his torso left 90° twice, and somewhat bent his left knee for shifting the weight of his torso mainly onto his left leg by stretching his right leg straight, he sends his left palm forward while turning his torso left for 90° with the palm facing forward and its fingers pointing upward and at the same time draws his right palm back for putting it beside the right side of his waist. He looks ahead. (fig.



fig.49-2 (图 49-2)



fig.49-3 (图 49-3)



fig.49-4 (图 49-4)

49-3、fig.49-4)

49. 左推掌

左脚下落扣脚尖，向右转体 90° 呈右弓步；同时左掌下落，两臂于腹前交叉重叠，左上右下；眼视左掌(图49-1、图49-2)。

右腿蹬地合胯，身体左转 90° 呈左弓步，同时左掌随转体立掌向前推出，右掌收回腰间，眼视前方(图49-3、图49-4)。

Form 50

Now having moved his right foot to a point where it stays parallel to and a full step to the right of his left foot and turned his torso right 90° so that he can assume a "seated-on-saddle" stance naturally, he moves his forearms, while turning his torso right 90° , in such a way that they intersect in front of his abdomen, with his right forearm staying above his left and both palms facing upward. His gaze is fixed on his right palm. (fig. 50-1)



fig.50-1 (图 50-1)

Now having straightened his legs, turned his torso right 90° anew, and bent his right knee somewhat to have the weight of his torso shifted mainly onto his right leg by stretching his left

leg straight, he pushes his right palm forward which now faces forward with its fingers pointing upward and at the same time retracts his left palm to the left side of his waist. He looks ahead. (fig. 50-2)

50. 右推掌

提右脚，落右步，同时向右转体90°呈马步；其左，右两掌随转体由上而下于腹前交叉重叠，右上左下；眼视右掌(图50-1)。

左腿蹬地合胯，身体右转90°呈右弓步；随转体右掌向前推出，左掌收回腰间；眼平视前方(图50-2)。



fig.50-2 (图 50-2)

Form 51

Now having moved his left foot forward and then leftward to have it landed not only parallel to but a full step apart from his right foot and, by holding his right heel fixed to the spot on the ground, swiveled his right foot a little leftward, he turns his torso left 90° and assumes a "seated-on-saddle" stance. While turning his torso left 90°, he draws his right palm back from its forward thrust and unleashes his left palm from beside the left side of his waist so that his two forearms



fig.51-1 (图 51-1)



fig.51-2 (图 51-2)

are directed to cross in front of his abdomen, where his left forearm stays over his right. He looks at his left palm. (fig. 51-1, fig.51-2)

Having straightened his legs to make himself stand straight up, turned his trunk left 90° to shift the weight of his torso mainly on to his left leg which is now somewhat bent at the knee, he jabs his left palm, which now faces forward, forth with its fingers pointing upward and retracts his right palm to the right side of his waist. He looks ahead, (fig. 51-3, fig.51-4)

51. 左推掌

提左脚，落左步，右脚里扣，同时向左转体 90° ，呈马步；右掌随转体收于腹前，两臂交叉，掌心向上，左手在上，右手在下，眼视左掌(图51-1, 图51-2)。

左腿蹬地合胯，向左转体 90° ，呈左弓步；同时左掌向前推出；右掌收回腰间，眼平视前方(图51-3, 图51-4)。



fig.51-3 (图 51-3)

Form 52

To begin with, he hops one step forward on his left foot. And immediately he hops another step forward on

his right foot. Now having turned his torso left 90° , raised his left knee upward, and bent his left instep as far downward as possible, he placed his left foot right before his crotch to shield his privates. While doing the hopping, he lets his right open palm swoop aslant downward and then tightens the grasp of its fingers in due course. Now he rotates his left forearm to make his left palm face upward and then moves the palm to a point in front of the left part of his chest. He drops his gaze on his right palm. (fig. 52-1, fig.52-2)

(N.B. In doing the act of letting his right palm swoop down in order to capture something, the practitioner should hum the sound of "en, en, en...")

Points claiming special attention: The hopping should be performed effortlessly. When the practitioner stands on one foot, he should maintain his equilibrium. All exertions of his should be uniform. His upper arms, when raised, should be kept aligned. All the muscles in his right palm should be kept taut.



fig.51-4 (图 51-4)



fig.52-1 (图 52-1)



fig.52-2. (图 52-2)

52. 海底捞月

左腿蹬地，右腿同时向前跳步。身体左转90°，左腿屈膝护裆上提；右掌随跳步向前下方抓击，掌心斜下，五指向内抓屈；左掌外旋收于左胸前；眼视右掌（图52-1，图52-2）。（注：右掌向斜下抓击时发“嗯”音）

要点：跳步轻松，支撑稳定，劲力完整，两臂一线，力达右掌。

Form 53

Now having let his left foot down and then put it out one step in a leftward-forward direction, he immediately pulls his right foot in the direction of his left foot, lands his right foot beside his left foot with a heavy stamp, and lowers his left palm until it reaches a point above his knees. At the same time he changes his right palm into a fist, heaves it up until it is roughly in front of his abdomen, and then moves it toward his left palm until all its right phalanges that are proximal to his right knuckles ram into his left palm which is now at a point above his knees and faces rightward. Now he squats down and looks ahead. (fig. 53-1, fig.53-2)



fig.53-1 (图 53-1)

Points claiming special attention:
When the practitioner squats down, he must keep his trunk erect. When stamping his foot, he must do it forcefully and simultaneously hum the sound of "yi".

53. 聚手炮

左脚向左侧方落步，右脚随之收回，并震脚于左脚内侧；同时左掌下移于膝前，右掌抓握成拳，用力回拉于体前，用拳面与左掌心相击于膝前；身体下蹲，眼平视前方（图53-1、图53-2）

要点：立腰下蹲，震脚有力，同时发声“嘭——”

Form 54

Now having stood up and turned himself right 90°, he promptly moves his right foot a step forward, bends somewhat his right knee while straightening his left leg to shove the weight of the upper part of his body onto his right leg, and changes his left palm into a fist to be instantly directed to the left side of his waist. While turning himself right 90°, he lets his right fist describe a vertical arc in the air, that starts from the point where it crashed into his left palm and passes upward in front of his



fig.53-2 (图 53-2)



Fig.54 (图 54)



fig.55-1 (图 55-1)



fig.55-2 (图 55-2)

abdomen and chest until it shoots forward from under his lower jaw. Then he looks ahead. (fig. 54)

54. 顶心锤

身体右转90°，同时上右脚呈右弓步。左掌变拳收于腰间。右臂于转体同时，经腹、胸外旋，屈肘向前钻顶；眼平视前方(图54)。

Form 55

Now having stood erect, he turns himself right 90° and lifts his left knee with his left toes pointing downward. While turning right 90°, he first swings his right fist forward and then swings it backward and upward to describe a vertical arc in the air until it reaches the apex of the arc. From there his right fist drops down to a point before his right shoulder with his right forearm and right upper arm held practically horizontal. At this time the back of his right fist is turned to face himself. Then he changes his left hand into a palm, moves it off his waist, lets it traverse with the palm facing his body-aslant his abdomen to continue to go upward to meet his right fist in such a way that the dorsum of his left palm gets in touch

with his right forefinger knuckle. Then he looks left. (fig. 55-1, fig. 55-2)

55. 提膝抡拳

身体右转90°，提左膝，右拳随转体向前向后，经右侧向上画立圆，屈肘叠臂于右肩前，拳眼向下，拳心向外。左拳变掌，贴腹向胸的右斜上方插掌，掌背与右拳拳面相接，眼向左平视(图55-1、图55-2)。

Form 56

Now having put down his left foot, moved it a full step forward, and bent somewhat his left knee to have the weight of his trunk shifted mainly to his left leg by stretching his right leg straight, he turns his trunk left 90°. Then forcefully he thrusts his right fist in an obliquely downward direction and rotates his left forearm to make the back of his left fist, which is now at a point in front of the upper right corner of his chest, face forward. He changes his left fist into a palm and looks ahead. (fig. 56-1, fig. 56-2)

56. 下阴锤

落左脚呈左弓步；同时向左转体90°，右拳向前下方冲拳；左掌心向上；眼平视前方(图56-1、图56-2)。



fig.56-1 (图 56-1)



fig.56-2 (图 56-2)



fig.57-1 (图 57-1)



fig.57-2 (图 57-2)

Form 57

Now having propelled his torso backward by pushing his left foot against the ground, turned his torso right 90° , and placed his left foot beside his right foot, he lets only his left toes touch the ground by lifting his left heel off the ground, rotates his left forearm clockwise, and promptly whisks his left palm from the vicinity of the left side of his right upper arm downward. In whisking it downward, he changes it into a fist and places the fist close to the left side of his left thigh with its back touching the thigh. Now he withdraws his right fist by letting it swing past the right side of his left upper arm and the upper left corner of his chest to reach a point in front of his right shoulder, with his right elbow being held level with his right shoulder and the back of his right fist facing forward. He turns his head rightward to look at an imaginary object in distance. (fig. 57-1, fig. 57-2)

57. 滚手缩身

左脚蹬地，身体后移，向右转体 90° ，收左脚呈左丁步；同时左掌内旋贴右臂向下削击变拳，置于

左腿外侧，拳心向外；右拳经左臂内侧和左胸，屈肘叠臂于右肩前，拳心向里；眼向右平视（图57-1，图57-2）。

Form 58

Now having stood up, moved his left foot leftward a full step so that the two feet are farther than shoulder-width apart, and assumed a "seated-on-saddle" stance, he changes his fists into palms, moves them in such a way that the two forearms intersect in front of his abdomen, with his left forearm staying atop his right forearm. He looks at the left palm. (fig. 58-1)

Now having straightened his right leg, turned his trunk left 90°, somewhat bent his left leg for shifting the weight of his trunk mainly onto it by stretching his right leg straight, he thrusts out his left palm which faces forward, with its fingers pointing upward, and retracts his right palm to the right side of his waist. He looks ahead. (fig. 58-2)

58. 起身推掌

左脚向左迈步呈马步；同时两拳变掌交叉于腹前，左掌在上，右掌在下；眼视左掌（图58-1）。



fig.58-1 (图 58-1)



fig.58-2 (图 58-2)



fig.59-1 (图 59-1)



fig.59-2 (图 59-2)

右腿蹬地合胯，上体左转90°；呈左弓步；同时左掌立掌向前推出，右掌收回腰间，眼平视前方(图58-2)。

Form 59

Now having stood only on his left leg, raised his right knee, turned himself right on his left sole 90°, he moves his left palm to flatten it against the left side of his left thigh with its back facing leftward and lets his right palm come off his waist to traverse obliquely his abdomen. From there his right palm travels upward to reach a point in front of his left shoulder. There he rotates his right forearm counterclockwise to make his right palm face forward and then pushes his right forearm up until it is over the top of his head. He looks ahead. (fig. 59-1)

While pushing his right forearm up, he keeps turning himself left until the direction he faces now is 180° away from that he faced in the beginning of this form. Then he moves his right palm first to the back of his head and then to a point above his right shoulder. From there his right palm

changes into a fist to go downward. He looks ahead. (fig. 59-2)

While his right palm is going downward, he drops his right foot down to land it with a heavy thud on the ground close to the right side of his left foot and at the same time puissantly rams his right fist downward into his left palm which is at this moment already issuing forth from his waist to receive his right fist in front of his stomach. He looks ahead. (fig. 59-3)

59. 云顶聚手炮

左脚支撑，提右膝向右转体 90° ，左掌下落贴于左腿外侧，掌心向内；右掌向上经腹、左肩内旋翻腕于头上方；眼平视前方(图59-1)。

上动不停，身体继续向右后转 180° ，右掌绕头右肩上下拉变拳；眼平视前方(图59-2)。

动作不停，震右脚于左脚内侧；同时右拳下砸于腹前，与左掌心相击，眼平视前方(图59-3)。

Form 60

Now he hops partly forward and partly leftward in such a manner that his body is twisted leftward when it is in the air and lands only on his right foot



fig.59-3 (图 59-3)



fig.60-1 (图 60-1)



fig.60-2 (图 60-2)



fig.60-3 (图 60-3)

with his left foot trailing behind. Then, having changed his left palm into a fist, placed it close to the left side of his left thigh, and changed his right fist into a palm, he whisks it downward and rightward. At the same moment he changes his right palm back into a fist, directs it to rise for describing an arc until it arrives at a point above his forehead. His eyes follow the movement of his right palm. (fig. 60-1)

Now having moved his left foot a full step leftward and forward, thus assumed a "seated-on-saddle" stance, and changed his left fist into a palm, he directs it to go rightward and then downward. From there his left palm rises in a curve to be flapped at his left knee. Now he changes his right fist into a palm, pushes it further leftward so that his right hand is above the left part of his forehead, and rotates his right forearm to make his right palm face forward. At the same time he turns his head leftward and looks left. (fig. 60-2, 60-3)

60. 五花坐山

右脚经左脚前，向左脚外侧盖跳步。左脚撩于右腿后侧。左掌变拳置于左腿外侧。右拳变掌向右下方掸

出，右掌变拳向外，向上绕立圆半周于额前；眼随右掌(图60-1)。

左脚向左侧迈步呈马步；同时左拳变掌向右，向下划弧，按掌于左膝上，右拳变掌，由右侧向上翻腕亮掌于前额斜上方；同时摆头向左平视(图60-2、图60-3)。

Form 61

Now having moved his left foot half a step backward so that his feet are set at shoulder-width apart and stood erect, he lets his right palm descend; and accordingly his two arms are free now and leisurely posed. Then he looks into distance. (fig. 61)

61. 收势

左脚收半步与肩同宽，起立。右掌下落，两臂自然垂于体侧；眼平视前方(图61)。



fig.61 (图61)

N.B. "a 'seated-on-saddle' stance" refers to such a posture taken by a practitioner that after having placed his feet a full step apart he simultaneously bends his knees somewhat so as to have his torso lowered to whatever an extent to suit himself. Such a posture reminds us of the position of a rider on horseback. -translator's note.

Postscriptum

The friendship involving both the Reverend Buddhist Monk Shi Yongxin, abbot of Shaolin Buddhist Monastery in Mount Song, and me has lasted more than two decades and suffices to convince me of his noble-mindedness and farsightedness. These distinguished characteristics of his have been shining particularly intensely when it comes to making stupendous efforts to restore Shaolin Buddhist Monastery to its former religious sublimity. And these efforts have cost him innumerable ordeals and lead me to think that life is not satisfactory at all to him. For all our compatriots have not been viewing what he has been striving for as a noble and epochal cause. To determinedly pursue a cause that is viewed with skepticism by most of the general public is to deliberately subject oneself to redoubled hardships and difficulties. As a rule, a Buddhist who has taken his or her vows as a monk or nun resolutely chooses to remain mute whenever tormented by tribulations or afflictions. Accordingly, his or her silence usually belies his or her having undergone horrific tribulations or afflictions.

As a rule aftermath of all the tribulations and afflictions the Reverend Shi Yongxin has undergone has been totally nullified by his broadmindedness, because he believes to deliver all living beings from all worldly sufferings is the only ultimate goal Buddhism perpetually seeks to attain. The boom times Shaolin Buddhist Monastery is currently bathing in would not at all be possible in default of the Reverend Shi Yongxin's consistently untiring and uncomplaining exertion. It has been incumbent upon him to deal with a full spectrum of knotty and very complicated problems arising from the monastic administration, from the renovation and reconstruction carried on within the monastic precincts, from the restoration, repair, and reclamation of cultural relics in the custody of the monastery, and from conducting researches into not only the stelae (and stupas) and

the inscriptions on them but also Shaolin monastic canon of traditional Chinese medicine. Such problems, especially problems arising from the efforts to retrieve and re-systematize the lost portion of world-famous Shaolin kung-fu lore, can be inconceivably formidable. In its history, the monastery experienced multiple devastations of wars, especially the one in 1928, when a conflagration devoured the monastic buildings for over forty days. As a result of the fire, the horde of the then monastic kung-fu monks was disbanded and dispersed in all directions. The fire also destroyed all the writings of Shaolin kung-fu lore which had been kept by the monastery till then. It is the Reverend Shi Yongxin who took the initiative in creating, on its precincts, "the Workshop for Shaolin Style of Kung-fu". The setup is the first of its kind in the history of the monastery and has been, since its establishment, detailing batch after batch of the monastery's martial artists to visit not only such Buddhist martial artists and secular martial artists as are locals of Dengfeng but also such Buddhist martial artists and secular martial artists as are now living in other parts of China. Such visits are intended for eliciting from the visited all the knowledge they have mastered of Shaolin kung-fu lore, pugilistic forms, and basic pugilistic techniques. To elicit such knowledge is simply for finding out and piecing together the lost portion of Shaolin kung-fu lore so as to make Shaolin kung-fu recover its full splendor. When I was young, the Reverend Buddhist Monk Shi Degen, who was an inimitable Shaolin kung-fu master, taught me to practice the kung-fu. It is precisely due to the solid backing and encouragement offered me by the Reverend Shi Yongxin that I have now succeeded in presenting here my writings aimed at describing Shaolin kung-fu.

Shi Yongxin has a raft of religious and governmental duties to fulfill and is kept extremely busy since he is not only abbot of Shaolin Monastery but also—and concurrently—deputy head of Chinese Buddhists Association and deputy to National People Congress. For all the crowding exigencies he has to deal with every day, he has never gone uncourteous or ungentle, highlighting his broad mental horizontal, because of his unwavering firmness in mutely bringing his monastery to blossom into new renaissance.

Xingyi A secular martial artist trained by Shaolin Monastery
composed in 2006 in "The Old Cloister of Ch'an"

编 后

余与嵩山少林寺方丈永信大师交往二十余年，二十余年的交往中，知其为人高洁，志存高远。尤其在重振少林禅寺方面。吃尽了苦，作尽了难，世间的事情就是这样不尽人意，再好的事情，不是所有的人都能理解。不能让多数人理解的好事情，做起来就更困难。虽然出家人不言苦，不言难，这并不等于苦或难对他们来说不存在。这一切苦和难都被方丈的大度所化解，普度众生永远是佛家的不二法门。

嵩山少林寺能有今天的繁荣与永信大师的任劳任怨、不懈的努力休戚相关。庞杂的寺务，修缮扩建，对古旧文物的修复、碑刻、医药典籍的整理等，特别是对名震中外的少林功夫的挖掘整理都困难重重。少林寺经历史上的战乱，特别是民国十七年大火烧40多天，寺内武僧星散四移，武术典籍荡然无存。永信大师首先在少林寺成立了少林武术工作室，组织专业人员对流散在外地的武僧及登封当地的僧俗弟子进行走访，对他们熟悉的武术套路及基本功法进行整理，使少林武术这枝武林奇葩又枯木逢春。余青年时期随少林武僧释德根大师学习少林功夫，今在方丈永信大师的主持下从事少林功夫的挖掘整理工作。

永信大师是少林寺方丈，又是全国佛教协会副会长。也是全国人大代表，身兼数职事务繁杂，但接人待物总是那样轻声慢语，以博大的胸怀接纳一切，为少林寺的振兴默默地奉献着。

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